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old one, it is unlikely that any change will be adopted by the tribe. When Sequoya's alphabet was invented, seventy years ago, the Gulf States, the Ohio valley, and the Great West were all Indian country, and the Indian languages had a commercial and even a political importance. Now, all this is changed. There are to-day in the Cherokee Nation nearly two thousand white citizens, while those with one-half or more of white blood constitute by far the majority of the tribe. Many of the leading men of the nation are unable to speak the language, while the legislative and court proceedings, the national records, and the national education are all in English, and the full-blood, who cannot speak English, is fast becoming a rarity. The Cherokees are rapidly becoming white men, and when the last full-bloods discard their old alphabet—which they love because it is Indian—they will adopt that of the ruling majority.

A KIOWA MESCAL RATTLE.

BY JAMES MOONEY.

While making ethnologic investigations among the Kiowa on the upper Red river in Indian Territory the writer obtained, among other things, a peculiarly symbolic rattle used in the mescal-eating ceremony. The rattle is diminutive, being only about nine inches long, exclusive of the buckskin fringes, which are ornamented with beads and the feathers of the bluebird. These feathers, as also some of another species at the top of the rattle, have a symbolic meaning in connection with the mescal rite. The gourd of the rattle is about the size of a small hen egg, being the ordinary gourd commonly used for this purpose, and is covered with carvings symbolic of the rite, which seems to be a worship of the elements or the powers of nature.

Radiating downward for a short distance from the top of the rattle are a number of lines, painted green, representing the falling rain, green or blue being the symbolic color of water. On opposite sides of the rattle are two zigzag red lines, running the whole length of the gourd. These represent the mescal songs, the same device of zigzag lines being frequently used in the Kiowa pictograph system to represent songs, the idea, perhaps, being to indicate the rising and falling of the voice in singing. In one of the divisions formed by the parallel lines is the figure of a flower with a bird pecking at it, representing the mescal and a bird (not identified) which is said

to feed upon it. The bird is painted yellow, either because this is its natural color or to indicate that it is sacred to the sun. I have been told that it is the humming-bird, which sucks the honey from the flower. In the other division is a figure with a round center painted yellow, from which radiate six curved lines, running out from a double circle of yellow dots around the central disk. The whole figure represents the mescal itself, which is possibly regarded as typical of the sun, yellow being the color symbolic of the sun, or rather of the auroral morning light.

By the side of this last is the principal figure, the rude semblance of a woman, with a sort of crown or halo about her head, a fan in her left hand, and a star under her feet. This is the "Mescal Woman"—*Sei-Mä'yi* of the Kiowa—the presiding goddess of the ceremony. The figure has a double meaning, and while apparently only a fantastic figure of a woman, it conveys also to the minds of the initiated a symbolic representation of the interior of the sacred mescal lodge. Turning the rattle with the handle toward the east, the lines forming the halo about the head of the figure represent the circle of devotees within the lodge. The head itself, with the spots for eyes and mouth, represents the large consecrated mescal which is placed upon a crescent-shaped mound of earth in the center of the lodge, this mound being represented in the figure by a broad curving line, painted yellow, forming the curve of the shoulders. Below this is a smaller crescent curve—the original surface of the gourd—representing the smaller crescent mound of ashes built up within the crescent of earth as the ceremony progresses. The horns of both crescents point toward the door of the lodge on the east side, which in the figure is toward the feet. In the center of the body is a round circle, painted red, emblematic of the fire within the horns of the crescent in the lodge. The lower part of the body is green, symbolic of the eastern ocean, beyond which dwells the goddess, and the star under her feet is the morning star, which heralds her approach. In her left hand is a figure representing the fan of eagle feathers used to shield the eyes from the glare of the fire during the ceremony.

It may be proper to state that many of the mescal eaters wear crucifixes, which they regard as sacred emblems of the rite, the cross representing the cross of scented leaves upon which the consecrated mescal rests during the ceremony, while the Christ is the mescal goddess.

THE THROWING-STICK IN CALIFORNIA.—The British Museum has lately acquired a collection made by Mr. George Goodman Hewitt, who acted as a surgeon's mate on board of the "Discovery" during Vancouver's voyage in search of the northwest passage, from December, 1790, to 1795. Mr. C. H. Read, of the British Museum, lately read a paper before the Anthropological Institute (*J. Anthropol. Inst.*, xxi, pp. 99-108) on these specimens, and has been able to add materially to our knowledge of the throwing-stick. Three very interesting figures are given of the typical T'linkit pattern previously mentioned in my paper on Throwing-Sticks in the U. S. National Museum and described in Ensign Niblack's paper on The Northwest Coast Indians. But the interesting novelty among the objects described is a throwing-stick from Santa Barbara Islands, on the California coast, the length being given as $5\frac{1}{8}$ inches. Now, if the shaft of this specimen could be elongated to 20 inches, and the projection between the finger-holes extended to about 4 inches, the specimen would be absolutely identical with one lately sent to the National Museum by Capt. John G. Bourke, U. S. A., from Lato Patzcuaro, Mexico, and used at present for hurling a trident spear among a flock of water fowl. Putting together the papers of Mason, Uhle, Bahnson, Seler, Zelia Nuttall, and Mr. Read, we are now able to trace this curious apparatus all the way from Greenland around the Arctic regions to Sitka, in California, thence to Patzcuaro, in Mexico, and note its reappearance in South America. The Indians of Washington State attach to the butt end of a long retrieving spear a piece of wood to aid in throwing, which answers quite nearly in shape to the Santa Barbara specimen, only the wood is cut away behind the finger-holes. If this is a fading relic of the throwing-stick, there will be another connecting link in the series. The Santa Barbara specimen was evidently adapted to a very short spear—quite probably to the very one, with movable bar, figured by Mr. Read in his plate.

O. T. MASON.

AS THE JOURNAL GOES TO PRESS there are in session in Washington city The American Folk-Lore Society, The Modern Language Association of America, The American Forestry Association, The American Historical Association, and The American Society of Church History.